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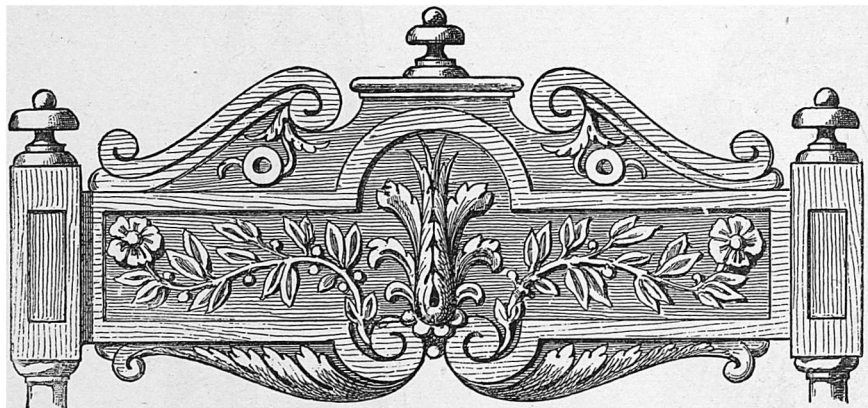
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disposing of inferior impressions. Of course, no person of taste would dream of making such a use of his choice prints. In a room with "Bartolozzi decoration" described by The (London) Artist: "All the woodwork of the room is painted with pure white, the wall above the wainscot being of a light green stippled pattern." The writer says: "The effect of this

gusted persons of taste, who would have nothing to do with such inartistic hodge-podge. Since then we have learned to distinguish what is really worthy of imitation in Japanese furniture and decoration, and suitable for use in our western civilization, from what is simply curious and eccentric. The example selected for reproduction here from several interesting

photographs sent us by Bradstreet, Thurber & Co., of Minneapolis, of their "Anglo-Japanese" furniture, embodies some of the best characteristics of the work of the latter people; although the somewhat unimportant cabinet we use for illustration hardly perhaps does justice to the American manufacturers. In this example we find lightness in appearance combined with soundness in construction, and balance in



FRENCH CARVED CHAIR-BACK OF THE SIXTEENTH CENTURY.

green-and-white scheme of decoration is inexpressibly chaste and light, the green employed being the beautiful tone to be found only in the best Wedgwood."

NEO-JAPANESE FURNITURE.

THE examples of neo-Japanese furniture illustrated herewith indicate that manufacturers in this country and in France have learned to borrow from our Oriental neighbors with more discretion than formerly. The incongruous imitations of Japanese peculiarities

the place of symmetry well applied in the arrangement of the shelves and partitions. The carved dragon is quite in the Japanese spirit, and is pleasantly fanciful. Bamboo is used enough to keep up the Japanese character of the ware, and apparently only gives place to heavier material where it may be considered necessary to strengthen the lines of construction.

LUSTRA PAINTING.

THE new art of lustra painting has now been for some time before the American public, and may be fairly said to have established its position as a legitimate and attractive branch of decorative work. It is not a repetition of something that has preceded it, though suggestive of old Spanish decorated leather, of ancient illuminated manuscripts on vellum, and of other art productions of mediæval times. The work is done upon textiles with powder colors, which are made to adhere to the material they embellish by means of a peculiar medium which is mixed with the colors on a special palette having little wells or cups. It is applicable to plush, velveteen, satin sheeting, ribbed silk and linen, and is used for friezes, dados, door panels, bracket and mantel hangings, table-covers, curtain borders, and a great variety of smaller objects. Lustra decoration is extremely rich and handsome, and is entirely distinct, both in color and general effect, from the results of oil or water-color painting. The designs best adapted to the work are scrolls and conventional flowers, fruits and foliage.

The colors used are of two kinds—the metallic and the non-metallic or dull colors. The former are used either alone or mixed with certain dull colors, while the latter are used as a glazing, either for a touch of richer color than the metal, or for a deeper, warmer shadow. Each box of the lustra paints, which are personally prepared by R. H. Bragdon, of New

York, contains thirty bottles of assorted colors (from which many new tints may be made by mixing) and one large bottle of the medium, which is used for all

the colors except carmine, for which there is a bottle of a special medium. Printed directions are also enclosed sufficiently full to enable an amateur to do the work

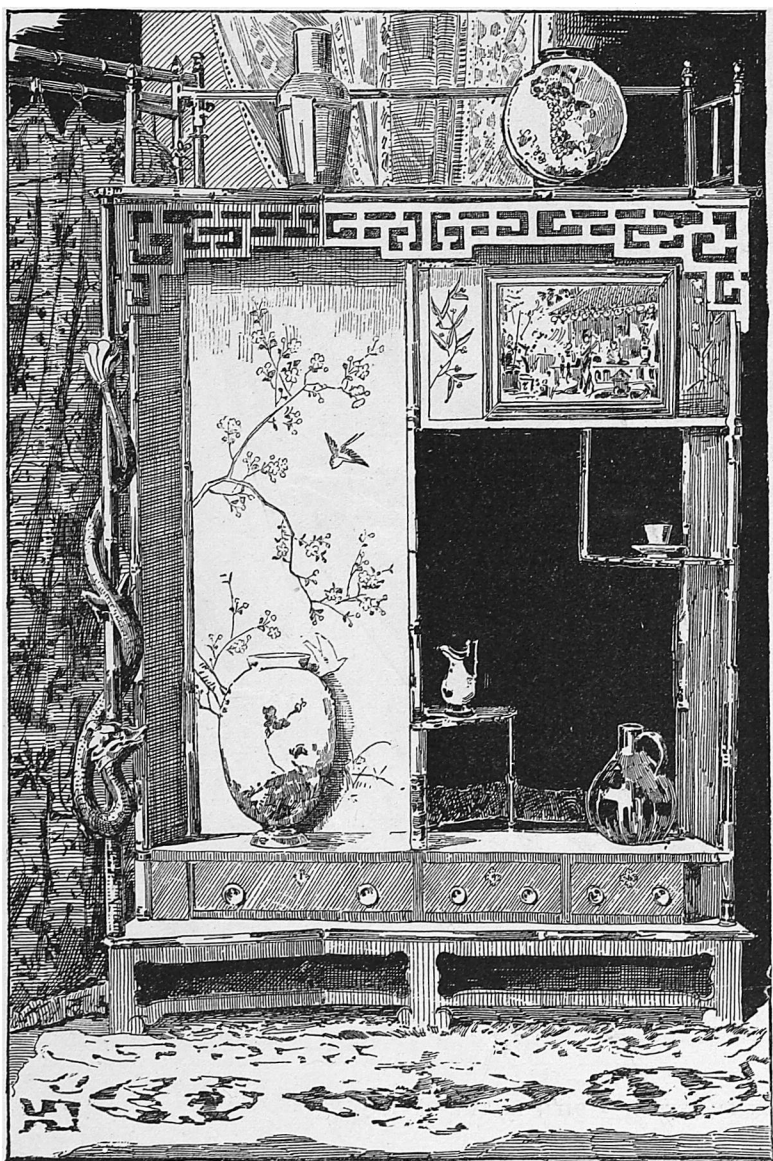


FRANCO-JAPANESE CORNER CABINET.

well without a teacher. In painting on plush, it is indispensable that the pile should be close and short. The designs are first sketched or stamped on the material to be decorated, as in embroidery, and a fine decorative effect, like that of the Bennett falence, is obtained by painting in black, brown or gold, or embroidering with silk an outline around each petal, stem, and leaf. The colors are applied with camel's-hair brushes, not by stippling, but by firm strokes, using the brush as flat as possible, and taking the color frequently from the palette, thus avoiding an unequal coating and the necessity of going over the ground again, for, with the exception of a little glazing in parts, the need of several coats is obviated by placing the highest lights and the richest shadows where they are required and uniting them by a middle tint. While it is true that the appearance of the finished work depends greatly upon the taste, feeling, and discrimination of the painter, it is also true of this art, more perhaps than of any other, that the wholly uninstructed, by the exercise of ordinary common-sense, can produce creditable results, inasmuch as the work is not brought in comparison with any other kind of painting. In lustra a rose or other flower cannot be painted pictorially, and being purely decorative, its beauty depends simply, apart from the drawing, upon the feeling with which the iridescent high lights and warm, soft shadows are put in. It is to be noted, too, that the work recommends itself not only to the worker, but also to the purchaser, objects well decorated in lustra finding, we are informed, a ready sale.



JAPANESE LACQUER DECORATION.



ANGLO-JAPANESE CABINET.

in decoration and construction which followed the wholesale importation of the wares of that people into this country, just after our Centennial Exhibition, dis-